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STATE DOCUMENTS

Volume 5 Number 1

NEWS



Help! We Need . . .

. . . all kinds of things, objects natural and man-made, unusual and commonplace, that can help us tell the absorbing story of South Carolina. Have you visited your attic lately? It is just possible that sitting half-forgotten in some corner is an object that could shed meaningful light on our past. About to throw away some old junk? Please look twice. Many pieces of "junk" are historical treasures. Do you have cherished objects that you would like to see preserved for the future? The museum can care for them in a professional manner.

We must have objects — many objects — if we are to effectively interpret the history and natural history of our beautiful and fascinating state. Your state museum will be no stronger than its collections, and to build them we need your support and your generosity.

We must, unfortunately, express a reservation. With our present storage facilities we cannot handle very many large, bulky items. Hopefully, this deficiency will be remedied in the not-too-distant future, but right now we are primarily interested in objects we can store on racks, on shelves, or in cabinets. Of course, if you own a large object you would like us to have, please let us know. At that time we will decide if we can accept it.

We should mention another thing, too. Our collection policy does not allow us to accept indefinite loans nor will it permit us to accept restrictions on the display and use of objects. This policy, standard practice in the museum profession, is meant to give future commissioners, directors, and curators the freedom to decide how they will manage the collections in the public interest. Just imagine, if you will, the headaches a curator would face in organizing an exhibit if he had to wrestle with the uncertainty of indefinite loans and a host of often contradictory restrictions!

What do we need? Our needs are as broad as our past, but for starters, here are some things we would just love to have: old agricultural tools and implements, tools of various crafts, S.C. Dispensary bottles (we hope to acquire a complete series), antique musical instruments, old medical and dental instruments, early communication devices; ceramic, silver, pewter and glass ware; products of past crafts, old South Carolina currency, bank notes, and bonds; early household utensils and appliances, old textiles and hand-made quilts, items made by, used by, or associated with the black people of the state; the same for the state's native Americans and for other ethnic groups, objects pertaining to popular pastimes and amusements, mementoes of state political campaigns; minerals, sea shells, fossils. The list could go on and on. Whatever you have, if it was made or used in this state, is similar to items made or used here, or occurs here naturally, and if you would like to share it with your fellow citizens now and in the years to come, please consider a donation to the state museum. A gift to the museum is a gift to the future.

Our readers are reminded that gifts to the state museum are tax deductible. We cannot appraise prospective gifts ourselves, since we are an interested party and our appraisal would not be accepted as valid by the IRS. However, for the donor's convenience we will be happy to provide the names of private appraisers.

Prospective donors of historical objects should contact Overton Ganong prior to February 15 and Rodger Stroup after that date. Those wishing to donate natural history objects should get in touch with Rudy Mancke. Our telephone number is 758-8197.

Marion Mural Returns

A mural depicting Francis Marion's parley with a British officer over a meal of sweet potatoes is back in South Carolina after 113 years. The anonymous painting, measuring 3 feet by 9 feet, was reportedly "liberated" from a public building somewhere in this state by one of Sherman's soldiers, who took it home to Indiana. Last summer, the Museum Commission purchased it and brought it back to its state of origin.

Considering its age and the fact that it spent many years rolled up, the painting is in relatively good condition. Some hairline cracks, two deep scratches and three small rents mar its surface, but the damage is not beyond restoration.

Information on the painting's history is scant. The story given us by the previous owner, Mrs. Lawrence M. Martin of Sheridan, Indiana, goes like this: She purchased it at an antique auction. The person who had consigned the painting to the auctioneer had acquired it from an Italian street peddler, who in turn had bought it from a home in Richmond, Indiana, some 20 to 30 years earlier. There the trail disappears. We do not yet know the names of the earlier proprietors.

Word of the painting came to us via Carl Andry of Muncie, Indiana. Mr. Andry attended the auction and was intrigued by the auctioneer's statement that the mural had come from North Carolina. He got in touch with the director of the North Carolina Archives, who recognized that if the subject were Francis Marion, the work probably originated in South Carolina. So he contacted his counterpart in this state, Charles Lee, who passed the information to us.

Last spring, David Sennema, SCMC director, and Rodger Stroup, director of the Historic Columbia Foundation, swung through Sheridan on their way home from a conference in Kansas City to have a look at the painting. They immediately recognized the subject as Marion, and Mr. Sennema decided on the spot to buy the mural for the State Museum. He took it to the Indianapolis Museum of Art, where the conservation staff analyzed it and remounted it. Last August it was brought to Columbia.

In the coming months we hope to ferret out more information. In the opinion of the one Indiana art dealer, the painting was done about 1830. Whoever the artist was, he was not an accomplished technician; the work is crude. But it is a potentially significant addition to the cultural history of our state.



Cover photo: An endangered species in this state, the small pine barrens, or Anderson's, tree frog (*Hyla andersoni*) is rarely seen — which is unfortunate, since its emerald-green back and purplish, white-bordered stripes make it a handsome creature. Although scattered populations of this frog are found from New Jersey to Florida, in South Carolina it has been recently reported only in the areas of the Sandhills Wildlife Refuge and the Savannah River Plant. The first recorded specimen was supposedly collected in 1854 near Anderson, S.C., a fact reflected in the scientific name. S.C. Wildlife Department photo by Ted Borg.

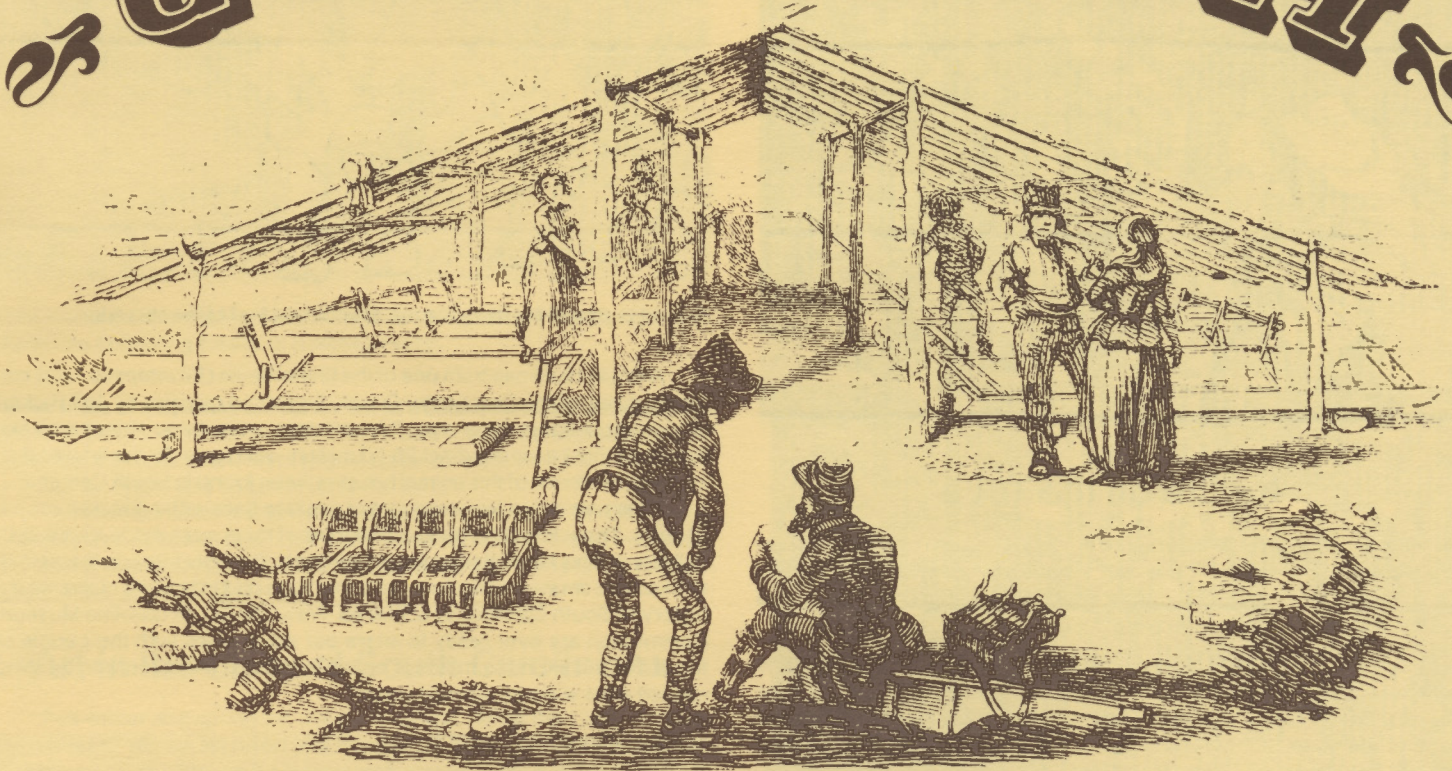
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The South Carolina Museum Commission

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GOLD RUSH



ROCKING CRADLES

Gold rush. The words evoke visions of hardy prospectors scurrying across the continent or "rounding the Horn," heading for California and the "gold in them thar' hills." But how many Americans are aware that the great California rush of 1849 was the *second* gold rush in our history. The first took place right here in the Carolinas a generation earlier.

There is also gold in the hills of Carolina; a belt of gold deposits runs along the foothills of the Appalachians from northern Virginia to eastern Alabama. Ironically, it was through this region that the Spanish conquistador Hernando de Soto trekked in his futile search for riches, unaware that the elusive wealth lay beneath his very feet.

Throughout the Southeastern gold region, the precious yellow metal occurs in two types of deposits: placer deposits, in which the gold has been freed from bedrock by erosion and is found scattered through sand and gravel, and lode deposits, in which it is found in masses of rock, usually quartz or siliceous rocks. Since the early nineteenth century these gold deposits have been mined in six states—Alabama, Georgia, Virginia, Tennessee and the Carolinas, most especially the Carolinas.

It was in Cabarrus County, North Carolina, that twelve-year-old Conrad Reed, son of a German immigrant farmer, found a hefty yellow rock in a stream one day in 1799 and took it home to his family, who used it as a doorstop. Three years later his father found out that the pretty rock was, in fact, a 17-pound gold nugget. The news spread rapidly and by 1804 North Carolina had contracted the nation's first case of gold fever. Thousands of eager prospectors poured into the back country.

Twenty-five years later the contagion spread to South Carolina. Gold had been detected in the Greenville district as early as 1802, but gold hunters found the North Carolina fields so productive that they paid little attention to the strike farther south. Only when Benjamin Haile discovered a rich deposit on his land in Lancaster County in 1828 did South Carolina catch the fever.

Within a couple of years an army of prospectors surged into the northern districts of the state, throwing up temporary mining camps that exhibited all the frontier crudities and vices that later made Western camps legendary. Miners traveled light. Their equipment usually consisted of nothing more than a mattock, a shovel, a bucket and a washpan. They often slept in the

open air, in tents, or in flimsy shelters made of branches and leaves, their discomforts eased by the thought of the wealth they could claw and wash from the earth.

Placer deposits, located along the stream beds, were the first to be exploited, because the gold could be recovered by the simple process of panning. But placers tended to give out quickly. More promising, but also requiring more effort, were the lode deposits. To work them each individual miner would mark off a small section of land, often leased from the landowner. There he would dig until, if lucky, he found a gold-bearing layer; then, using his mattock, he would loosen the soil—or "grit"—dig it out with a shovel, and carry it to the rockers.

The rockers were usually made of hollowed-out logs laid at right angles atop parallel poles. In them gold-bearing earth was mixed with water and agitated by tilting the rockers back and forth. Gold, the heaviest component, sank to the bottom and remained inside, while the mud and water sloshed out.

For efficiency, rockers were usually built in sets of two or four, connected by horizontal rods so that one person, standing on the sides of two rockers, could, by shifting his weight from one leg to the other, work the whole set. In the early mining camps, women often operated the rockers, while men did the digging and hauling.

Gold production peaked in 1838, then gradually tapered off. Two events brought the Carolina gold rush to an end: the discovery of gold in California, which drew experienced miners westward, and the Civil War, which spurred the extraction of base metals more immediately useful for military purposes than gold. Nevertheless, although production fell off dramatically, it never stopped. From 1880 to 1917 and again from 1935 to 1942, gold was mined on a commercial scale, most profitably at the Haile mine, three miles northeast of Kershaw, where gold had first been commercially exploited in South Carolina. The Haile mine was the largest and most lucrative gold-mining operation in the eastern United States. Since 1942, however, when all U.S. mines were temporarily closed by government order, there has been no significant production of gold in this state. But who knows? With gold prices currently at record levels, the lustrous yellow metal may some day be mined again on a commercial scale. It is still out there.



Nature on the Tube

How would you like to take nature field trips to some of the most interesting areas of our state without ever leaving your easy chair? Now you can, thanks to a joint arrangement between the Museum Commission and South Carolina Educational Television.

Once a month ETV will devote one of its daily "Seven Thirty" shows to nature walks, with Rudy Mancke, the Commission's curator of natural history, as your guide. Rudy commands an astonishing knowledge of the flora and fauna of our state, and his sharp eye will always pinpoint something of interest. The shows are discovery walks, full of delightful surprises. Hopefully, they will inspire you to step outside and take a close and careful look at the natural world. There are wonders no farther than your own doorstep.

At this writing, the shows are aired at 7:30 p.m. on the second Friday of each month. Recent programs have featured an excursion through autumn fields, a stroll along the beach at Edisto Island and a descent into a limestone quarry. Future shows will feature the Haile gold mine and other fascinating areas from one corner of our state to the other. They will be well worth seeing. Plan to tune in.

Nature Notes

The study of natural history in South Carolina continues to be filled with surprises. We are still discovering organisms that were previously unknown in the state, and we are also finding alterations in the ranges of organisms known here. New county records for plants are too numerous to mention. Each year fresh information comes to light. Here are a few examples.

Recently a dragonfly species called *Dythemis velox*, which normally ranges no farther east than Alabama, was collected in Fairfield County, the first time it has ever been documented in South Carolina. Add one to the over 115 species of dragonflies known in this state. Since insects make up 77 per cent of all animal species, the total number of insect varieties must be enormous.

About a year ago one of our small snakes, known as the pinewoods snake (*Rhadinaea flavilata*), was found in Richland County by Chuck Fellers of Columbia. The little reptile was a good distance from its supposed home, the lower coastal plain counties.

A rufous hummingbird (*Selasphorus rufus*) was observed from October 24 to November 23, 1977, by Mr. and Mrs. Howard Spencer near their Anderson County residence. This species is a rare migrant into the state, but had never been recorded in the Piedmont region until this sighting.



Brontops, one of the titanotheres, stood eight feet at the shoulder.

A single tooth cap from one of the titanotheres (*Brontops* sp.) was collected in one of the Dorchester County limestone quarries by Jeff Rickert of Columbia some time ago. Titanotheres were large rhinoceros-like mammals that became extinct 25-30 million years ago. To our knowledge, no other evidence of this animal has ever been found in South Carolina.

These are only a few examples of exciting finds within the past couple of years. The interesting thing is that most of them were made by amateur collectors. This illustrates an important truth: that only through the help of enthusiastic amateur collectors can a thorough understanding of the natural history of South Carolina be achieved. We at the South Carolina Museum Commission are ever ready to share our discoveries with the people of the state, and we hope they will be inclined to do the same with us. Who can tell what will turn up next week?



Molar of *Brontops*, collected by Jeff Rickert. The tooth measures about two inches square.

Fossils from the Pee Dee

Recently we made an extensive field collection of upper Cretaceous fossils (65-80 million years old) from Florence County along the Great Pee Dee River. Owing to the lack of summer rainfall, the river was very low, and material normally underwater had been exposed. Mr. Ed Hammond, a fossil collector who lives in that area, advised us of the ideal collecting conditions, and the staff went right to work.

All the fossils we collected were marine types. Especially abundant were remains of an extinct oyster (*Exogyra costata*) and the fossilized in-



Staff members Bonnie Morrison, Rudy Mancke, and director David Sennema collecting fossils at Burches Ferry.

terrestrial shells of a squidlike animal known as a belemnite (*Belemnitella americana*). A variety of other mollusks were also found. Vertebrate material collected included shark teeth (*Squalicorax* sp. were plentiful), fish teeth, crocodilian teeth, and softshell turtle remains.

The site from which the fossils were collected, known as Burches Ferry, has attracted paleontologists for many years. Scientists from throughout the world have studied the belemnites found here for clues to the temperature of the ocean in ages past.

Art in the Lives of South Carolinians

This winter and spring the traveling exhibit "Art in the Lives of South Carolinians" will be featured at a number of South Carolina museums. Organized by the Gibbes Art Gallery with partial support provided by the South Carolina Committee for the Humanities (the state counterpart of the National Endowment for the Humanities), the exhibition examines the role, influence, and support of the arts in this state by focusing on a number of outstanding individuals. The exhibit is in two sections. Part One deals with John C. Calhoun, R.F.W. Allston, Wade Hampton II, and Dr. Gabriel E. Manigault. Part Two looks at James Henry Hammond, Joel Roberts Poinsett, Thomas Middleton, and W.A. Courtenay. In conjunction with each exhibit, there will be two consecutive evenings of panel discussions, free to the public. All registrants will receive a copy of the program's sourcebook, which includes relevant essays on the arts in South Carolina.

"Art in the Lives of South Carolinians" is co-sponsored by the Greenville County Museum of Art, the Spartanburg Arts Center, the Columbia Museum of Art, and the Pendleton District Historical and Recreational Commission. One or both sections of the exhibit will show at each of the sponsoring museums in the coming months. Contact the participating museum in your area for details.

Part One showed at the Gibbes from October 10 to November 19 and was enthusiastically received. The participating museums are to be commended for making these fine programs available to the people in our state.

Traveling Exhibits

The Museum Commission's traveling exhibition program, eighteen shows of art, history, and natural history, offers exhibits free of charge to any community in the state with a secure place to display them, whether that place be a museum, a library, a bank, or whatever. Many communities have used this service. How about yours? For further details, get in touch with Hedy Hartman, SCMC, P.O. Box 11296, Columbia, South Carolina 29211, or call 758-8197.

Traveler's Rest in Greenville County takes its name from a stagecoach stop on the road west through the mountains, where travelers could rest their jolt-battered bones.

Publications

We would like to remind our readers that the following publications are available from the South Carolina Museum Commission:

Common Snakes of South Carolina, by Rudolph E. Mancke, 50cents.
Vascular Plants of Spartanburg County, S.C., by Ross C. Clark, Robert W. Powell, Jr., and Conduff G. Childress, Jr. (Museum Bulletin No. 1), \$2.00.

Plants of the Eastatoo, by C. Leland Rodgers and George W. Shiflet, Jr. (Museum Bulletin No. 2), \$2.00.

Fossil Locations in South Carolina, by Jerry J. Howe and Andrew S. Howard (Museum Bulletin No. 3), \$2.00.

Although we are not overflowing with funds, we are always on the lookout for publishable manuscripts. All of our publications to date have been in the field of natural history, but we would also like to publish items on the history of our state, particularly those relating to material culture. So if you have a manuscript which you think may interest us, send it in. Even though we cannot pay for it, we will be happy to consider it.

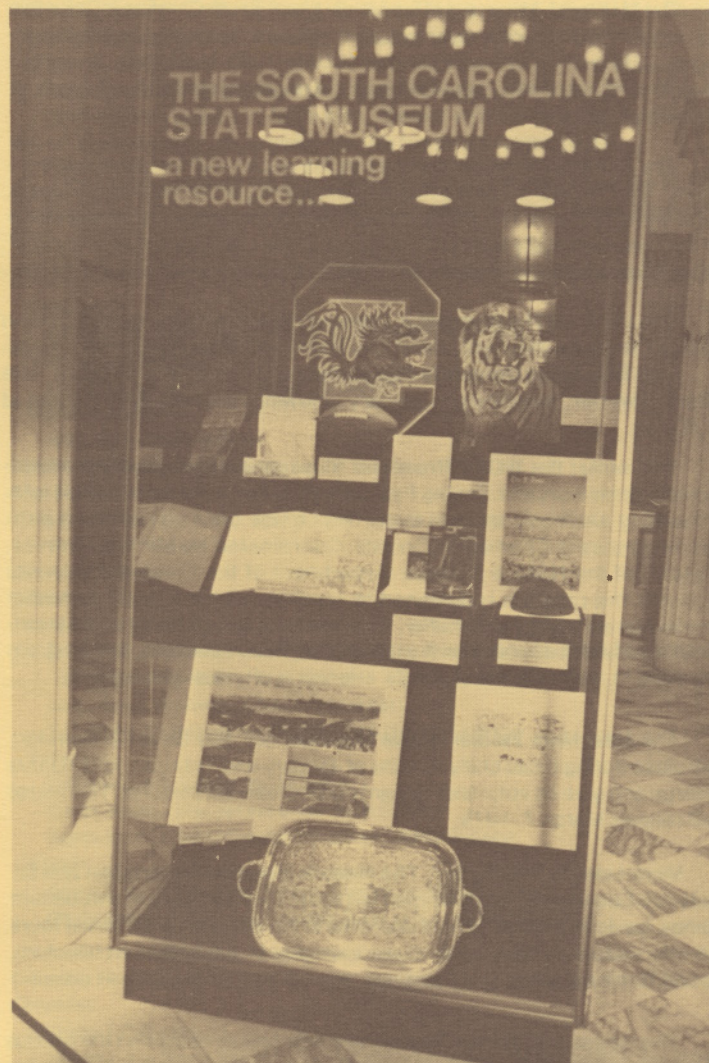


Exhibit Notes

Slowly but surely we expand our program of exhibits. By the time you read this we will have a third location, in addition to the State House and the Archives, in which to display items from our collection. New exhibit cases have been set up in the recently completed Marion Gressette Building, located just behind the State House. The inaugural exhibit will be installed in January, and fresh displays will follow approximately every three months.

MUSEUM SHORTS

Over 70 private houses and gardens in Charleston will again be open to the public from March 16 through April 9, 1979, during the 32nd annual *Festival of Houses*, sponsored by the **Historic Charleston Foundation**.

The 1979 schedule will feature seven separate tours — five in the evening by candlelight and two in the afternoon — as well as four Gala Evenings, complete with wine and music, at the Foundation's two museum houses, the Nathaniel Russell House and the Edmondston-Alston House.

For further information write to Mrs. Nathaniel I. Ball, III, Tours Director, Historic Charleston Foundation, 51 Meeting Street, Charleston, S.C. 29401.

The **McKissick Museums** at the University of South Carolina in Columbia have celebrated the new year by opening a new permanent exhibit dealing with life on the USC campus from 1805 to 1950. In addition, an exhibit of dolls from the Kohn collection opened on January 1 and will run until the end of 1979.

The **Florence Museum** announces the addition of two permanent exhibits. The Founder's Room contains memorabilia of the museum's founder, Jane Beverly Evans. The William H. Johnson Room is devoted to the works of that internationally famous black artist of the Pee Dee region. Works of other black artists and objects related to black history are also represented.

In early 1979 **The Museum** in Greenwood will formally open its Delano Gallery, featuring mounted animal specimens and other objects from Africa.

The **Bob Jones University Planetarium** in Greenville will feature "The Stars of Winter," beginning in January. Showings are held each Sunday at 3:00 p.m.

This winter the **WCSC Broadcast Museum** will launch a pilot educational outreach project. During February and March the museum will take a traveling electronic show to every ninth grade class and selected sixth grade classes in Charleston County. Coordinated by Michael Graves, director of the Natural Science Department of the Charleston County Schools, the program is designed to supplement the second semester curriculum on energy and matter. By presenting experiments and demonstrations of light, sound, and the electromagnetic spectrum, the program will seek to stimulate the students' interest in physical phenomena.

The **John Mark Verdier House Museum**, 801 Bay Street in Beaufort, will close during those chilly months of January and February to conserve energy and give its volunteer docent corps a well-earned rest. The house will reopen March 7, 1979.

More news from Beaufort. The **Historic Beaufort Foundation** and St. Helena's Episcopal Church women will again sponsor tours of antebellum homes, gardens, plantations and churches in the Beaufort area. These tours will offer visitors an opportunity to see examples of antebellum architecture, period furniture, silver and paintings.

The House and Garden Tour will visit antebellum homes on the famous "Point" overlooking the Beaufort River and will take place on Thursday afternoon, March 22, at 2:00 p.m. A Candlelight Tour at 7:00 p.m. on Friday, March 23, will highlight more homes in this charming area. On Saturday, March 24, the all-day Plantation and Home Tour will begin. It will include several plantations, among them "Retreat Plantation" built in 1720. There will be a lunch break at magnificent "Bray's Island" on the Pocotaligo River.

Tickets for the House and Garden Walking Tour and the Candlelight Walking Tour are \$6.00, for the Plantation and Home Tour, \$7.00. For tickets and further information, get in touch with the Foundation at P.O. Box 11, Beaufort, S.C. 29902, or call 524-6334.

The national tour of the exhibition "Court House: A Photographic Document" premieres at the **Gibbes Art Gallery** in Charleston on February 25, 1979. Sponsored by Joseph E. Seagram & Sons, Inc., two identical exhibitions will travel for two years under the auspices of the American Federation of Arts and the National Trust for Historic Preservation.

Each exhibition consists of 120 photographs. They represent a pictorial record of buildings which are unique expressions of American society and architecture at a time when the courthouse played a vital role in society. The photographs not only capture the flavor of local politics and law, but also provide valuable insights into the history of American architecture.

PLANNING..... NOT A DULL TOPIC!

These pages bear frequent reference to the more visible aspects of our program—exhibits, collections, publications, statewide services, and so on—but rarely do they tell of our primary mission: planning. The creation of a large, complex and highly specialized institution like a state museum requires a long period of meticulous planning. An enormous (at times almost overwhelming) number of details must be thought out, from the basic statement of the museum's purpose to the specifics of physical facilities.

During our first two years of operation, we spent considerable effort on site planning and schematic architectural design, but as time passed we learned that those early plans were not based on sufficient planning in the areas of programs, staff, collections and budget. We decided, therefore, that a comprehensive master plan, incorporating all areas of development, was essential.

To guide us through the preparation of the master plan we engaged E. Verner Johnson of Boston, an architect and museum planner. Well acquainted with the design requirements of museums, Mr. Johnson has prepared or has helped to prepare development plans for the Museum of Science in Boston, the Pink Palace Museum in Memphis, Tennessee; the Mid-America Center in Hot Springs, Arkansas; the Tennessee State Museum, Plimoth Plantation and many others. From his experience Mr. Johnson has devised a six-step planning procedure. In the first step we determine our fundamental purpose; then we go on to define the roles we expect the state museum to carry out in the areas of exhibition, education, research and collection. Using our role statements as guidelines, we identify the programs that will fulfill those roles and determine the staff and the physical facilities necessary to conduct the programs. Our final step is to draw up a budget, based upon projected needs in staff, facilities and equipment. When completed, our master plan will serve as the basis for the architectural design of the future state museum.

At the outset, we recognized that the advice of consultants would be invaluable. From such experts we could draw upon many years of experience in museum planning and operation, could learn of the successes and failures of other institutions and how to duplicate the former and avoid the latter. To secure such assistance we obtained a planning grant from the National Endowment for the Humanities of \$9,855.

During the past year 13 consultants have come to Columbia to give advice on planning, exhibition, collections, museum stores, physical facilities, educational programs, history programs, auxiliary organizations and many other subjects. Thanks to their help we are well into the plan. We will keep you posted on its development.



Rodger Stroup Joins Staff

We are delighted to announce that Rodger E. Stroup, who since 1974 has been director of the Historic Columbia Foundation, will join our staff on February 15 as curator of history. His primary mission will be to collect historical materials for the State Museum and to research and document the collection, but he will also be very much involved in exhibit research and planning.

Mr. Stroup is well qualified for his new responsibilities. He holds a B.A. degree in history from Wofford College, an M.A. in history from the University of South Carolina and is presently a candidate for the Ph.D. at USC, where he is writing his dissertation on the political career of John L. McLaurin. Throughout his graduate studies he has specialized in Southern history, particularly in the history of South Carolina.

In addition to his academic credentials, Mr. Stroup brings to his position five years of experience at the helm of the Historic Columbia Foundation,

where his duties ranged from general administration to collecting and research. As a result of his work with the Historic Columbia Foundation he is well known and respected among museum professionals in the state. He has published four articles, has presented papers at several conferences, and has served as a consultant for a number of house museums, including Woodburn Plantation, the Jennings-Brown House in Bennettsville, Historic Brattonsville and the Historic Beaufort Foundation. He holds memberships in the American Association of Museums, the American Association for State and Local History, the South Carolina Historical Association and the South Carolina Federation of Museums.

New Account Clerk Hired

Another of our new jobs was recently filled when Margaret S. (Peggy) Poovey started work as our new account clerk. Mrs. Poovey is our first full-time bookkeeper, and with our program growing and our budget increasing, her skills are sorely needed.

Mrs. Poovey is a native of Columbia. Before joining us, she acquired several years' experience in secretarial and bookkeeping duties with Colonial Life and Accident Insurance Company, Cyril B. Busbee Middle School, and most recently with the S.C. Residential Home Builders Commission.

Mrs. Poovey is married to J. Spence Poovey, chairman of the Social Studies Department at Brookland-Cayce High School. They have one son.

Mrs. Poovey lists among her outside interests ceramics and politics. We are very happy to have Mrs. Poovey with us, making certain that we do a good job of accounting for the funds entrusted to us.

Mrs. Poovey is married to J. Spencer Poovey, chairman of the Social Studies Department at Brookland-Cayce High School. They have one son.

Museum Happenings Around the State

Designed to keep readers in touch with museum activities statewide, the Museum Happenings column is a regular feature of our newsletter. In it we print information on special events, exhibits and programs sent to us by museums and museum-related institutions in our state.

Historic Beaufort Foundation

Beaufort

March 22-24

23rd Annual Tour of Homes and Plantations

Fine Arts Center of Kershaw County

Camden

January 7-26

Elizabeth O'Neill Verner Exhibit

January 8-February 15

S.C. Arts Commission Crafts Truck

February 1-28

Guy F. Lipscomb, Jr. Watercolors

March 1-31

Lee Vandervort Awards Exhibit

The Citadel Museum

Charleston

January 1-February 15

Ukrainian Culture, by the Ukrainian Community

January 14-February 11

25th National Exhibition of Prints, by the Library of Congress

February 15-March 15

Watercolor Prints & Silk-Screen Serigraph Art, by Sallie Frost Kneer

March

Master Pottery Exhibition, by Don Lewis, Wilderness Studio

Gibbes Art Gallery

Charleston

January 1-31

Doris Ulmann, Photography

January 3-February 18

Views of Jewish Life through Prints: Selections from the Rosenthal Collection

January 9-February 21

Art in the Lives of South Carolinians, Part II

February 4-25

Scholastic Art Awards

February 6-7

Panel Discussion - Art in the Lives of South Carolinians

February 25-March 25

Court House: A Photographic Document

March 1-April 8

Alice R.H. Smith, exhibit

Historic Charleston Foundation

Charleston

March 16-April 9

Festival of Houses

Columbia College

Columbia

January

A Journal of Two Women, Photographs by Betty Fryga and Mary Gail Walker (Music/Art Center)

Judy Jones, drawings (Music/Art Center)

S.C. State Art Collection, Oil Paintings (Edens Gallery)

February

Scholastic Art Awards (M/A Center)

Candy Waites, one person show (M/A Center)

Works by Newberry College Students (Edens Gallery)

March

Artist Guild of Columbia Annual Exhibition (M/A Center)

Photographs of National Register Sites in S.C. (Edens Gallery)

Columbia Museums of Art and Science

Columbia

January 7-February 11

Sculpture in South Carolina Collections, from museums throughout the state

January 14-February 11

Holograms: Through the Looking Glass. A collection of three-dimensional images created by laser light, from the Museum of Holography, New York City

February 16-March 10

Springs Mills Traveling Exhibition

March 1-15

American Watercolor Society, juried exhibition

March 4-April 15

Art in the Lives of South Carolinians

March 18-April 15

Moselle Skinner and Her Students

March 18-April 15

Works by James Steven

McKissick Museums, University of S.C.

Columbia

January 1-February 20

A.B. Frost: Prints and illustrations by America's foremost recorder of the sporting scene

Thomas Cooper: USC's Man for All Seasons

February 1-22

Color Blend: Judged Graphics Exhibit. Most recent trends and techniques in color printmaking

February 27-March 27

Ben Turner: Photographs of South Carolina Lowlands

March 1-August 31

J. Rion McKissick, A Photographic Essay. A pictorial essay on the man for whom the McKissick Memorial Library was named.

March 2-22

Recent graphics by Boyd Saunders and G.F. Reed

March 2-30

America During the Depression: Farm Security Administration Photographs, 1935-1942

Ersine College Exhibition Center

Due West

January 8-24

The Work of Harry Stille

January 28-February 17

The Art of Carlo Travaglia

February 22-March 10

Between the Covers of *Cricket Magazine*

March 14-April 7

Marjorie Ashworth: Contemporary American Artist

Florence Museum

Florence

January

Alston Purvis, Photography

February

First Annual Statewide Art Exhibition, sponsored by the C&S Bank and the Florence Museum

March

Donna Willetts, Oil Paintings

Phyllis Womick Photographs: Faces in the News

Francis Marion College Art Gallery

Florence

January 5-23

Boyce Kendrick, exhibit

January 24-February 14

Manning Avenue Free Studio Project Artists: David Sanders, Jessie Jeter, Freddie Bennett, Lincoln King, Charlie Maynard

February 15-March 7

Corrie McCallum, exhibit

March 8-28

Steve Nevitt, exhibit

March 29-April 8

Robert Jolly, exhibit

Limestone College

Gaffney

January 14-February 16

Crafts Exhibit

February 18-March 16

9th Annual Limestone College Juried Student Exhibit

March 18-April 13

2nd Annual Piedmont Senior High Juried Exhibit

Rice Museum

Georgetown

January

Photographs of Margaret Estes, Charleston

February

Watercolors of Eleanor Spruill

March

Photographs of Elma Harrelson

Greenville County Museum of Art

Greenville

January 3-February 25

Artists of the Brandywine: Howard Pyle and His Students

January 5-26

Rande Barke, paintings

January 10-31

Graphics from the Permanent Collection

February 7-28

Mark Lindquist, wood designs

February 10-25

Scholastic Art Awards Competition

March 5-April 15

Art in the Lives of South Carolinians

March 7-28

Alta Alberga, prints

March 24-April 4

Glen Eden, drawings

March 24-25

Symposia - Art in the Lives of South Carolinians (free to public)

South Carolina State College

Whittaker Gallery

Orangeburg

January 7-22

Paintings by Ray Davenport

February 11-March 26

Judith Brooks: Creations in Fiber

Spartanburg Arts Center

Spartanburg

January 13-February 6

Exhibit: 19th century S.C. Artists

Exhibit: Works of Members of the Spartanburg Council of Architects

February 10-March 13

Fraser Pajak, one-man show

Lynn Pruitt, portraitist

Jean McWhorter, sculpture

March 17-April 24

Spartanburg Artists' Guild Annual Juried Show, mixed media

Alliance Française du Piedmont

Pierre Humbert, French Abstract Painter

Sumter Gallery of Art

Sumter

January 7-28

Guy F. Lipscomb, Jr., watercolors

February 4-25

Ray Davenport, Naomi Chada, Paul Demosthenes

**South Carolina
Museum Commission
P.O. Box 11296
Columbia, S.C. 29211**

**South Carolina State Library
1500 Senate St.
P. O. Box 11469
Columbia, S. C. 29211**

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